The ART of

ACCOMPANIAMENT

OR

A new & well digested method

to learn to perform the

THOROUGH BASS

on the

HARPSICHORD

with Propriety and Elegance

Opera IIIa. Part the 2d

Treating of Position and Motion of Harmony, and the Preparation and Resolution of Discords: —

BY

F. GEMINIANI.

LONDON Printed for the Author by *John Johnson* in Cheapside of whom may be had, all the Authors Works

INTRODUCTION.

BEFORE the Learner proceeds to the following Examples, I think it necessary to premise, that the Art of Accompaniment consists principally in two things, which I call Position and Motion.

By Position I mean the placing the proper Chord upon any Bass Note, and continuing the same during the whole Time of that Note; and this constitutes Harmony.

By Motion I mean the passing from one Sound to another, either acute or grave, and this constitutes Melody. So that Harmony cannot subsist without Position, nor Melody without Motion. These two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be said, that the following Examples are arbitrary Compositions upon the Bass, and it may be asked how the ordinary Manner of accompanying can agree with the Intention and Style of all sorts of Compositions. Moreover a fine Singer or Player, when he finds himself accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauty of his Performance thereby obstructed, and disguised of their Effect. To this I answer, That good Accompanyers ought to possess the Faculty of playing all sorts of Basses, in different Manners; so as to be able, on proper Occasions, to enforce the Composition, and delight the Singer or Player. But he is to exercise this Faculty with Judgment, Taste, and Discretion, agreeable to the Style of the Composition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing else but the gratifying his own Whim and Caprice, he may perhaps be said to play well, but will certainly be said to accompany ill.

The Letters N F, in the following Examples, signify Note Fundamentale, in Bass Notes. The Letter P signifies Position; the Letter M signifies Motion; and the Letter I signifies that the succeeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I observed to the Learner, in the first Part of this Book, that the round black Notes without Tails, are to be struck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke across them Tails are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The same things are to be observed in this Book; and also, that Quavers under or over Crotchets, are to be struck in the Middle of the Time of those Crotchets under or over them.

EXAMPLE I.

In the first Bar of this Example is the Bass Note, in the three following Bars are the three Positions of Harmony belonging to that Note. In the two succeeding Bars Motion is added, there being two different Positions of Harmony over each Bass Note.

EXAMPLE 2.

In the four first Bars of this Example are the Bass Notes; the succeeding Bars contain a Variety of Position and Motion.

EXAMPLE 3.

All I need say concerning this Example is, that the Letter R over the last Bar of the Example, signifies that the Harmony following the foregoing Letter R, is to be repeated with the two Bass Notes, in the last Bar but one of the Example.

EXAMPLE. 4. 5.

These Examples want no Explanation, except that the Letters C L, in the latter Part of the 5th Example, signify Cadenza d'Ingano, or a deceptive Cadence. These Letters are also found in other Examples, and signify the same thing.

EXAMPLE 6.

This Example requires no Explanation.

EXAMPLE 7. 8.

The Letter F in this Example, signifies that the succeeding Notes are added only to make a proper Conclusion; otherwise the Melody would be imperfect.

EXAMPLE 9

In this Example, the Harmony of the Notes of the first three Bars thereof, is exhibited in a Variety of Position and Motion, in seven different Keys, ascending by the Degrees of the Diatonic Scale, and as the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

EXAMPLE 10.

The first six Bars of this Example contain the Bass, then follows a Variety of Position and Motion of Harmony, belonging to that Bass, in the Key of C. The same is afterwards to be performed with the Third Major; the same is afterwards transposed into B fa with a Third Major; afterwards with the Third Minor; and lastly into B mi with the Third Minor.

EXAMPLE 11.

The first eight Bars of the Example contain the Bass, then follows a Variety of Position and Motion of Harmony, belonging to that Bass. The same Bass is afterwards transposed into the Key of B fa with a Third Major introduced by proper Modulations; with a further Variety of Position and Motion of Harmony.

EXAMPLE 12.

The Letter F in this Example signifies Fundamentals; the Letters N R signify Note Revultate, or inverted Notes. When the Notes of any Chord are placed out of their natural Order, then the Harmony is inverted. The Note Delafolre, in the lower Staff of the first Bar of this Example, is the fundamental Bass Note, its Harmony Third and Fifth. The Note F fant with its Sixth, and Alamire with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delafolre with its Third and Fifth. The Note Alamire, in the lower Staff of the second Bar, is the fundamental Bass Note, the Harmony belonging thereto Third Major, Fifth and Seventh; the Note

C Sharp with its falle Fifth and Sixth, Elami with its Third, Fourth, and Sixth Major, and G sol re ut with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamire with Third Major Fifth and Seventh. In the under Staff of the remaining Part of this Example, are represented the Fundamental Bass Notes Delafolre and Alamire, marked N F. In the Upper Staff, is represented the Variety of Position arising from inverting the Harmony of these two fundamental Bass Notes.

EXAMPLE 13.

In the foregoing Example were exhibited the Inverted Harmonies of the Fundamental Bass Notes Delafolre and Alamire. In this Example is exhibited a Bass, consisting of Fundamental, Inverted, and Passing Notes, with the proper Accompaniments, in a Variety of Position and Motion. The Learner will observe a Rest in this Example, which is intended as a Hint, that it is sometimes prudent to play only the Bass Notes, without any Accompaniment, to avoid Confusion. The third Staff is intended to shew, that all the Variety in the first in the Staff above it, is derived only from the two Notes D and A.

EXAMPLE 14.

In this Example are exhibited two Discords, with their Preparations and Resolutions.

In the first Article of this Example, is exhibited the Fourth prepared in the Octave, and resolved in the Third. The Letter P figures Preparation, the Letter L, Ligature, and the Letter R Resolution. Every Discord must be prepared in a Concord, and resolved in the next Interval below. The Letter C signifies Canon, or that in the Example under that Letter, the Situation of the Note by which the Discord should be prepared, or the Note by which it should be resolved, is wrong: From which the Learner will observe, that it is not sufficient to strike the Chords over the Bass, in any Order or Situation; but in such Order as that the Discords be properly prepared and resolved.

In the second Article is exhibited the Fourth prepared in the Fifth, and resolved in the Third.

In the third Article is exhibited the Fourth prepared in the Sixth, and resolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and resolved in the Third.

In the fifth Article is exhibited the Discord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and resolved in the Third. For it is to be observed, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the sixth Article is exhibited the Discord of the Fourth prepared in the Leffer Fifth, accompanied with the Sixth, and resolved in the Third: For the Leffer Fifth accompanied with the Sixth, is considered as a Concord.

In the seventh Article is exhibited the Discord of the Fourth prepared in the Leffer Seventh (accompanied with Third Major) and resolved in the Third: For I consider

the Seventh Minor, accompanied with the Third Major, or this Situation, as a Concord.

In the eighth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Sixth.

In the ninth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Third.

In the tenth Article is exhibited the Discord of the Seventh, prepared in the Sixth, and resolved in the Sixth.

In the eleventh Article is exhibited the Discord of the Seventh, prepared in the Fifth, and resolved in the Sixth.

In the twelfth Article is exhibited the Discord of the Seventh, prepared in the Third, and resolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and resolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and resolved in the Eighth.

In the fourteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and resolved in the Third. For I consider the Fifth accompanied with the Sixth, in this Situation as a Discord.

In the fifteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and resolved in the Fourth and Sixth.

In the sixteenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Third, and resolved in the Fourth and Sixth.

In the seventeenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and resolved in the Third.

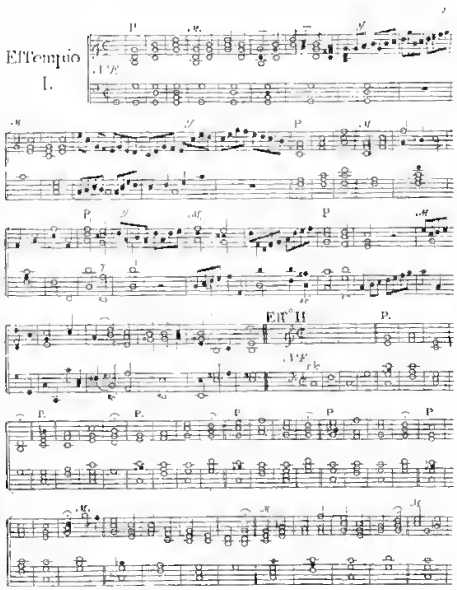
In the eighteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Perfect Harmony, and resolved in the Third, accompanied with the Lesser Fifth.

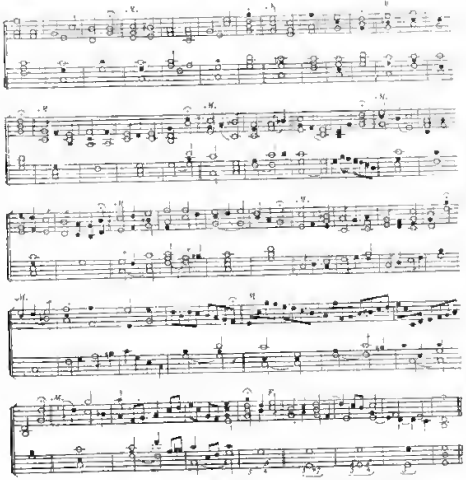
In the nineteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Fifth and Sixth, and resolved in the Sixth.

It is to be observed, that the Discord of the Fourth and Second is prepared and resolved by the Bass.

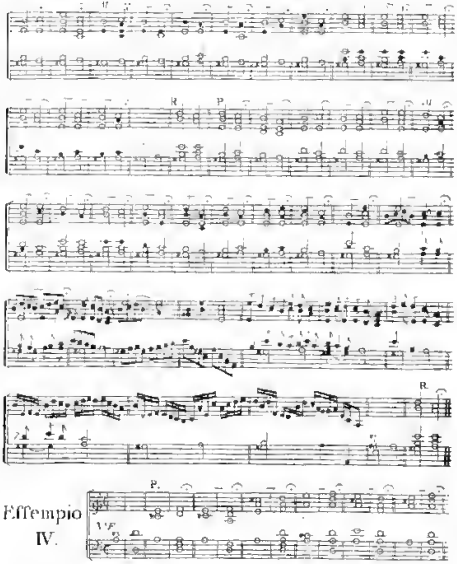
The proper Accompanyments to the foregoing Discords, appear in the Examples.

To have given Examples of all the Variety of Resolutions of Discords, would have swelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

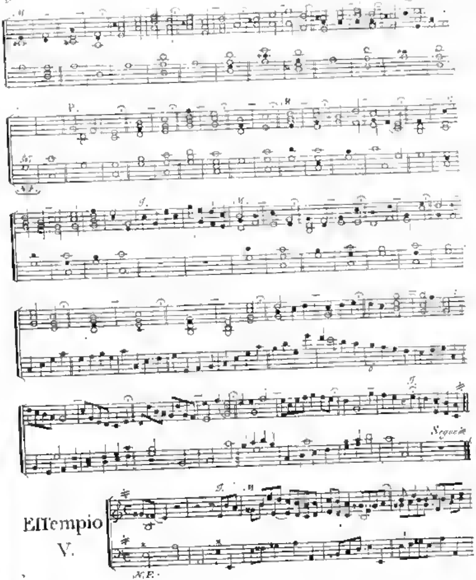




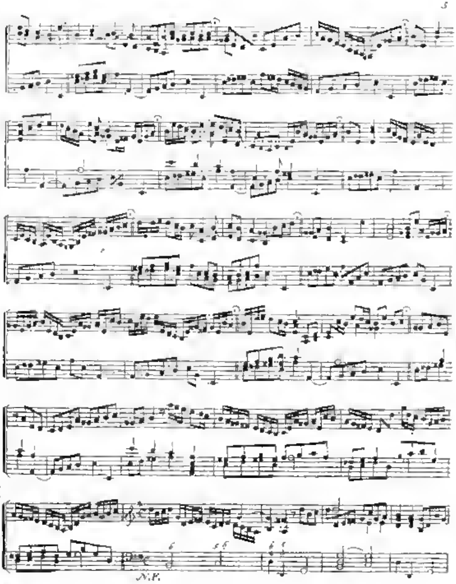
Effempio III.

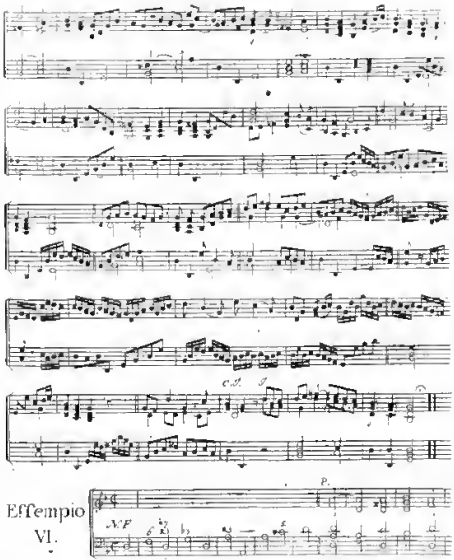


Effempio IV.

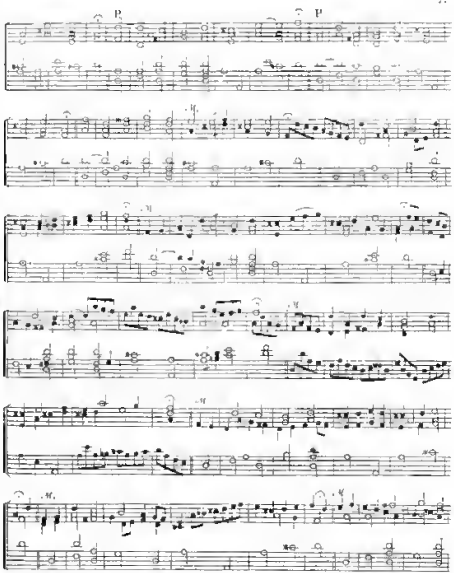


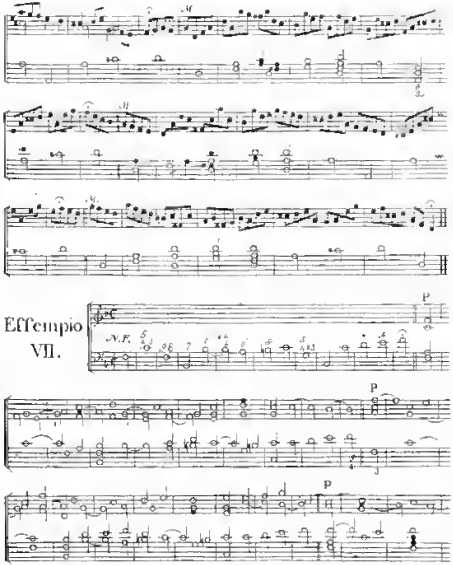
Eſſempio V.

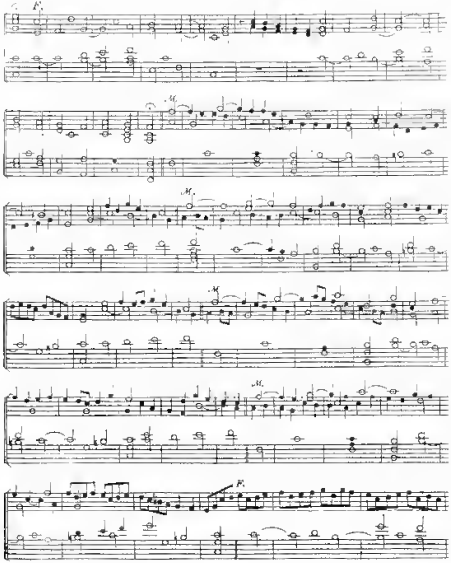


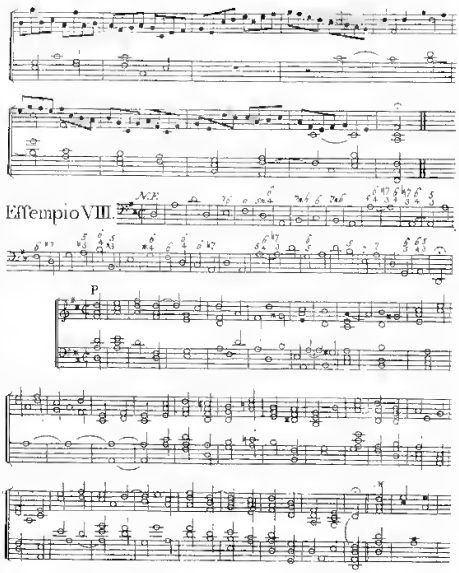


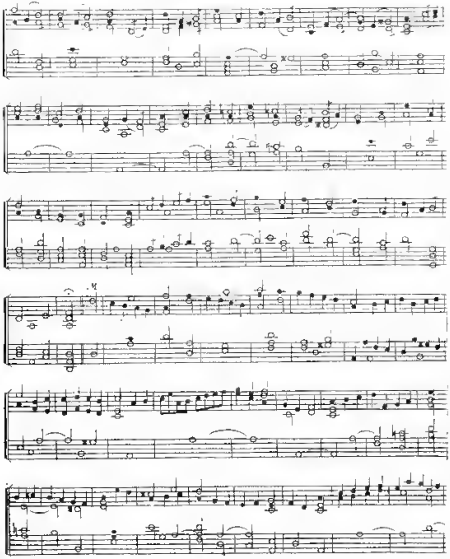
Esempio VI.

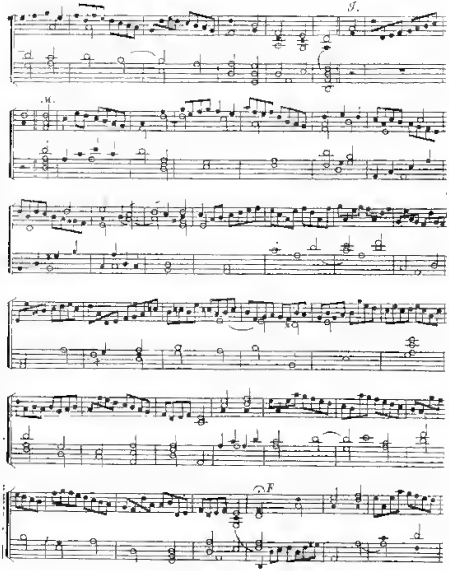


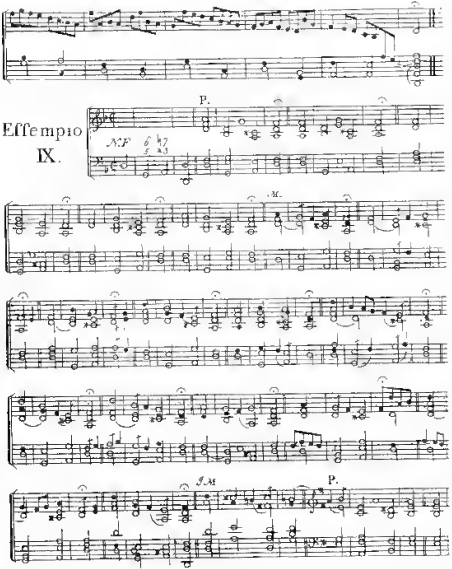

Effempio
VII.
N.F.

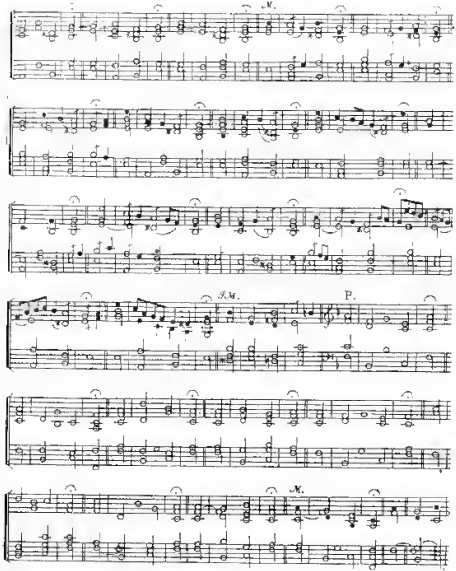


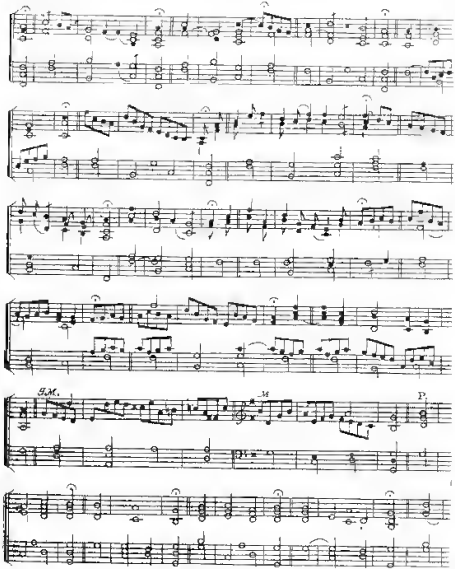

Effempio VIII.
N.F.
P

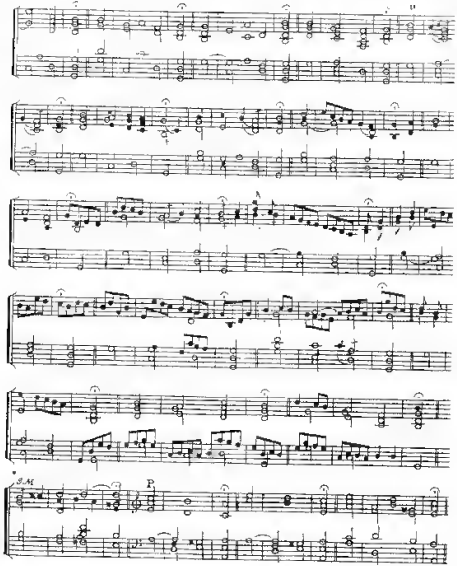


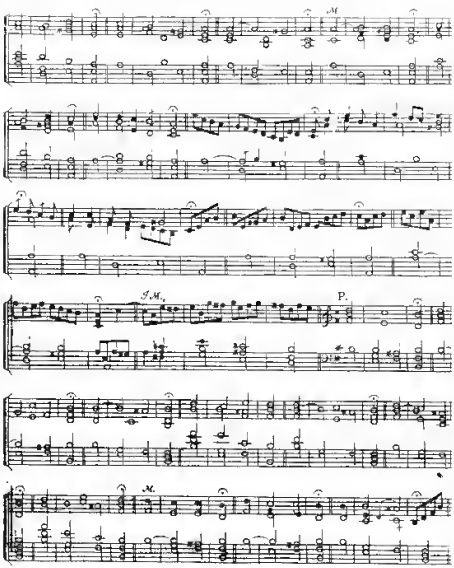


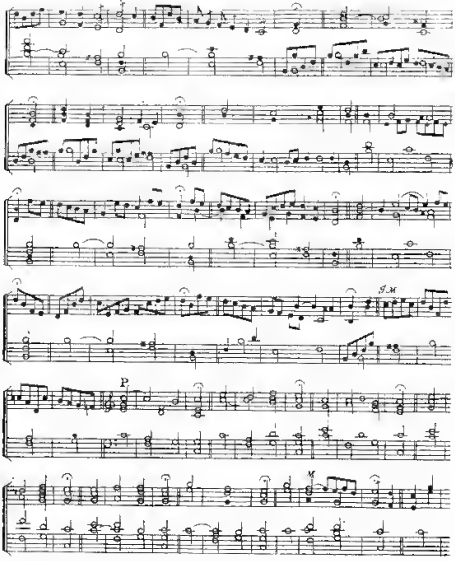

Essempio
IX.
P.
N.F
M.
I.M.
P.

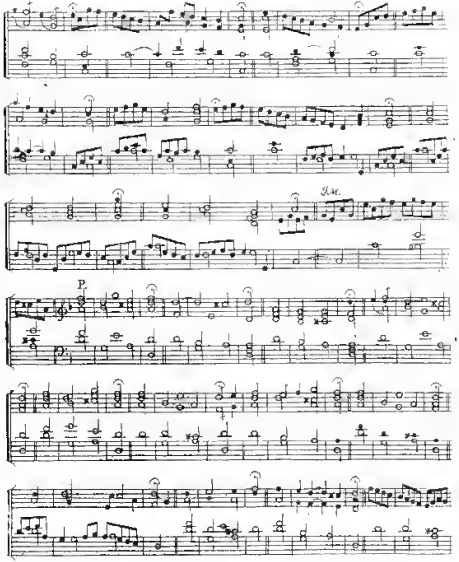

M.
I.M.
P.
M.


S.M.
M
P

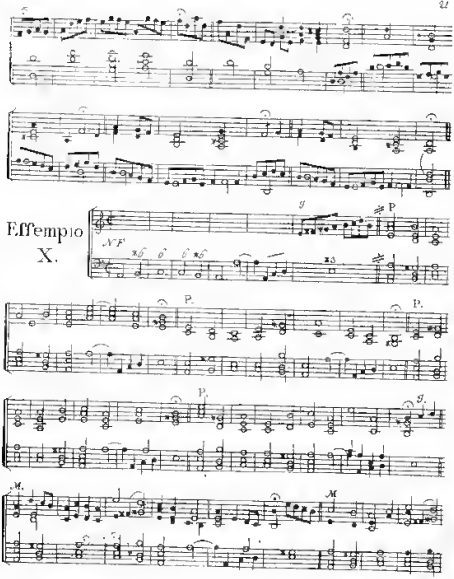

S.M.
P

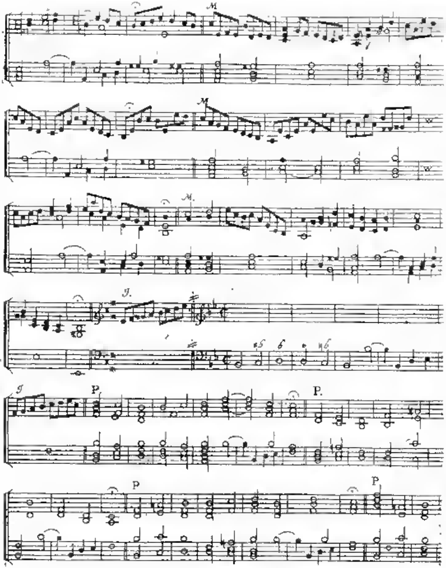

M
M
P.
M

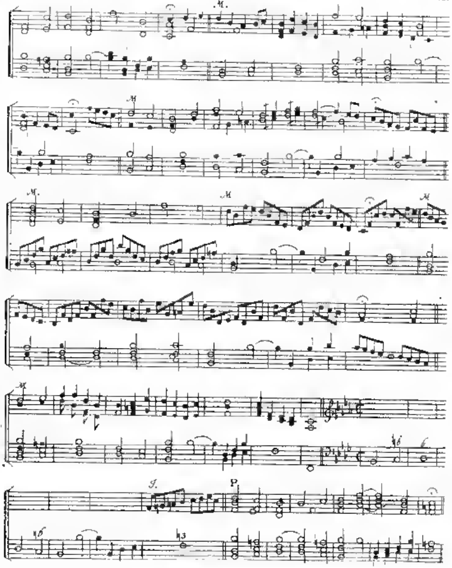

M
P
M

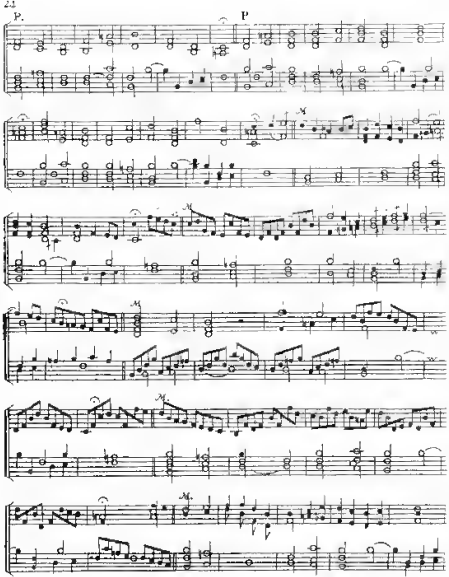


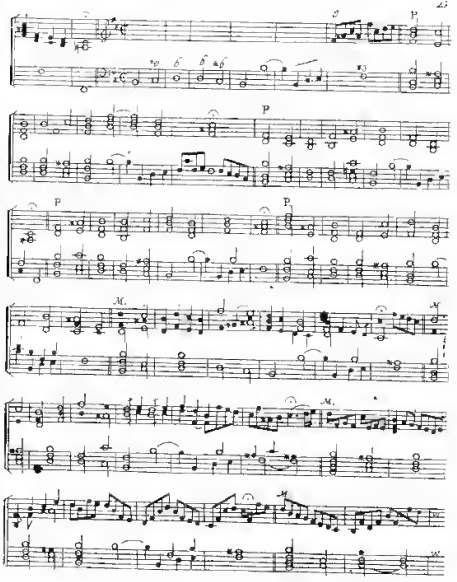
Effempio X.

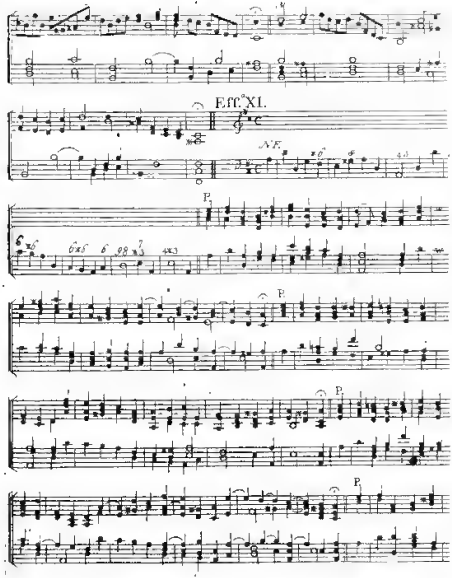


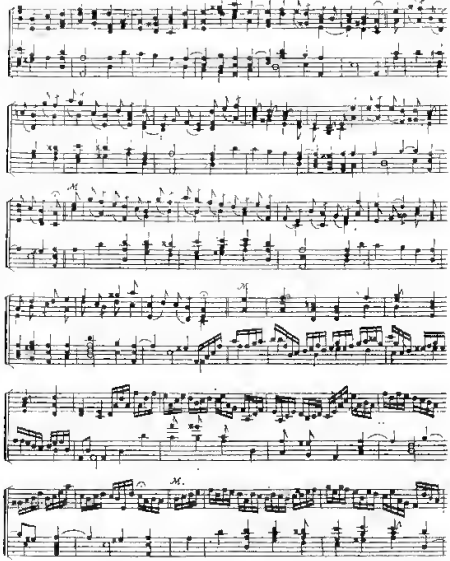


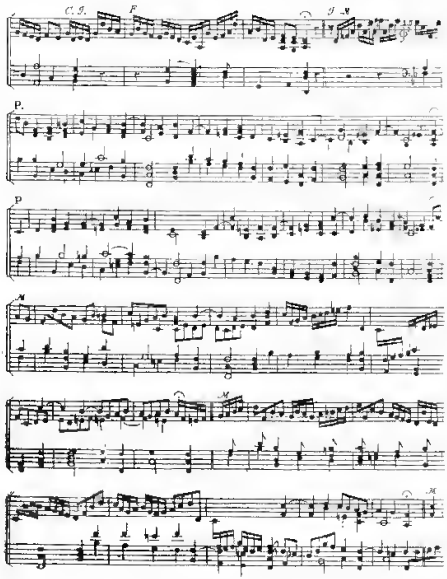


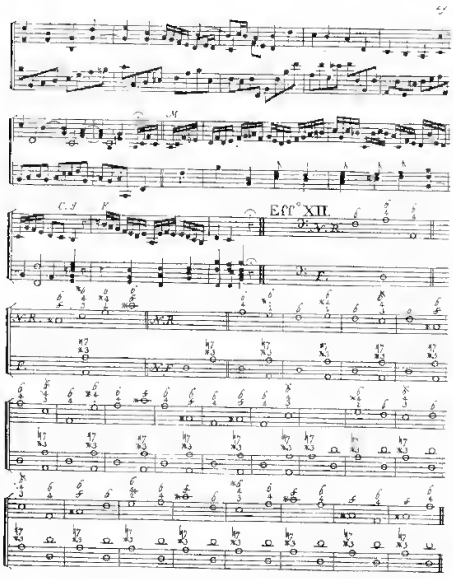

P.
P
M.
M.
M.
M.


P
P
P
P
M.
M.
M.
M.

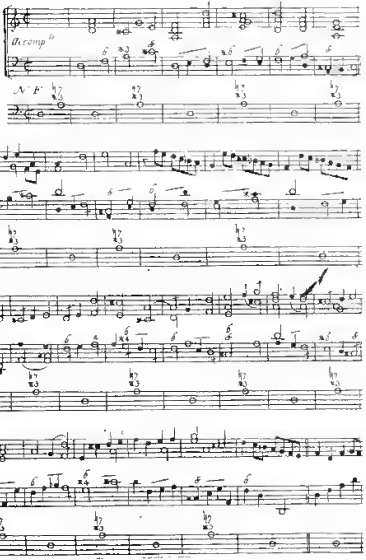

Eff.° XI.
N.F.
P.
P.
P.
P.

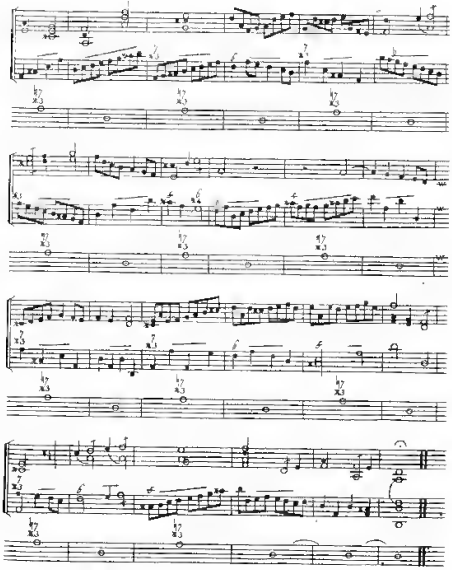

M.
M.
M.


C. J.
F
P.
P
M
M
M


M
C. J
F
Eff° XII.
N.R.
F.
N.R.
N.R.
F.
N.F.

Effempio XIII.





Essempio XIV.

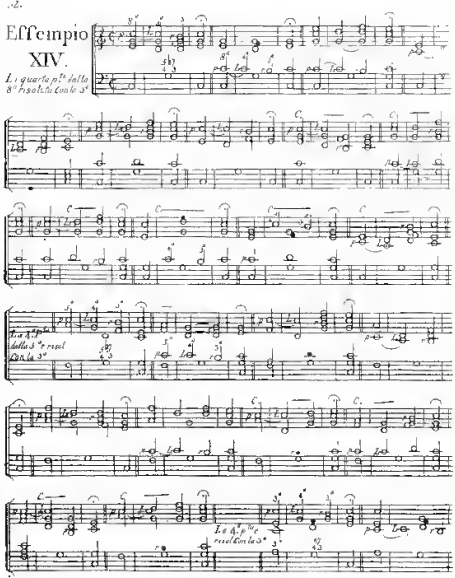
La quarta p.te dalla 8.a risolta con la 3.a

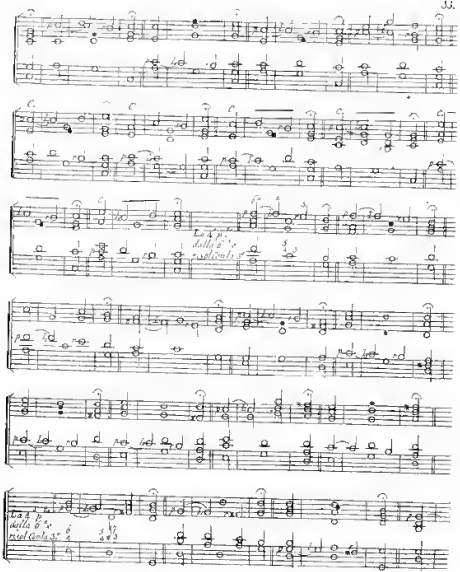
La 4.a p.te dalla 5.a e risol. con la 3.a

La 4.a p.te e risol. con la 3.a

La 4.a p.te dalla 6.a e risol. con la 5.a

La 2.a p.te dalla 6.a e risol. con la 3.a



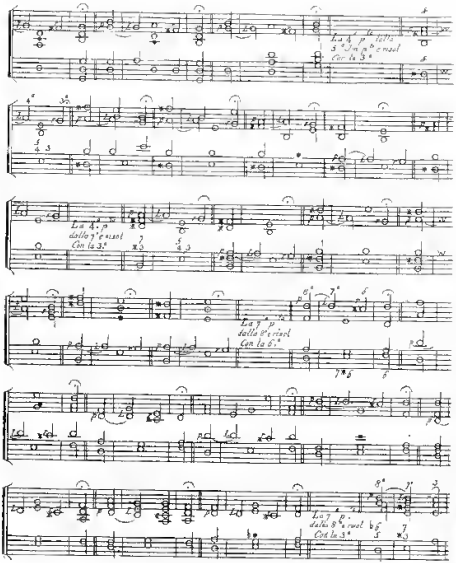


La 4.ª p.te dalla 5.ª Im p.te e risol
Con la 5.ª

La 4.ª p.te dalla 7.ª e risol
Con la 3.ª

La 7.ª p.te dalla 8.ª e risol
Con la 6.ª

La 7.ª p.te dalla 8.ª e risol
Con la 3.ª



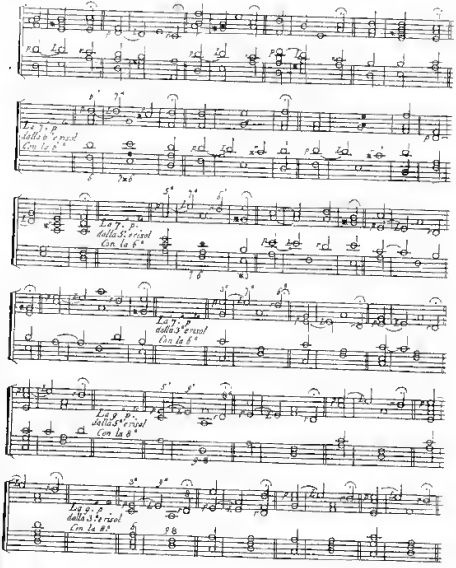
La 7.ª p.te dalla 6.ª e risol
Con la 6.ª

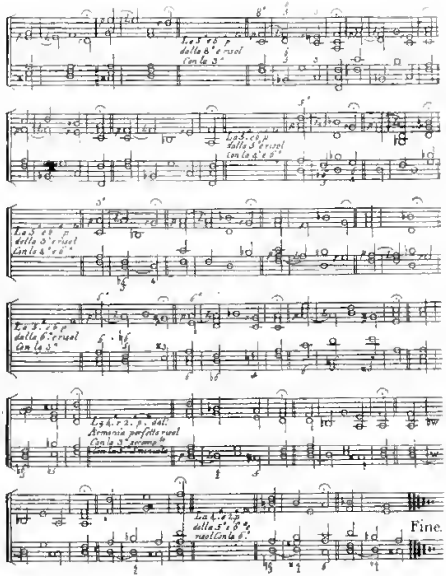
La 7.ª p.te dalla 5.ª e risol
Con la 6.ª

La 7.ª p.te dalla 3.ª e risol
Con la 6.ª

La 9.ª p.te dalla 5.ª e risol
Con la 8.ª

La 9.ª p.te dalla 3.ª e risol
Con la 8.ª




La 3.ª e 6.ª p.
dalla 6.ª e risol
Con la 3.ª
La 3.ª e 6.ª p.
dalla 5.ª e risol
Con la 4.ª e 6.ª
La 3.ª e 6.ª p.
dalla 5.ª e risol
Con la 4.ª e 6.ª
La 3.ª e 6.ª p.
dalla 6.ª e risol
Con la 3.ª
La 4.ª e 2.ª p. dall'
Armonia perfetta risol
Con la 3.ª accomp.ta
La 4.ª e 2.ª p.
dalla 5.ª e 6.ª e
risol Con la 6.ª
Fine.